

# THE QUAVER,

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A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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[One Penny.]

**The Quaver,**

May 1st, 1878.

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**Music:—**

Five Vocal Duets.

**Advertisements.**

The charge for Advertisements is 4s. 6d. for the first twenty words, and 6d. for each succeeding ten.

**Notice.**

In order to give members of the Composition Class ample time for studying the subject previous to working upon it practically, it has been considered desirable to print the instructions in advance of the exercises. More space than usual is, therefore, devoted this month to "First Steps," and the continuation of the articles on "Musical Notation" and "Interval" is unavoidably postponed. A memoir of R. A. Smith, which appears in this number, was in type for insertion last month.

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## THE "QUAVER" COMPOSITION CLASS.

**K**NOWLEDGE of HARMONY is invaluable alike to the Vocalist, the Pianist, the Harmoniumist and the Organist—giving them a reading power which otherwise they could only attain after many years of study; and also enabling them better to understand and appreciate, and, therefore, *enjoy* the music which they perform.

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Each month's set of exercises to be forwarded as directed underneath, enclosing the fee for correcting, and a stamped addressed envelope for a reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections. The themes and problems, to be worked out by members, will be forwarded on receipt of entrance fee.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may if they choose send in, each month, only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Intending members are requested to send in their names and entrance fees without delay. Students are supposed to have the preliminary musical knowledge which is requisite (refer to "First Steps," par. 11); if, however, the earlier exercises show decided incapability, the fact will be candidly stated, and the entrance fee returned. Tables of reference, in THE QUAVER, Nos. 4 and 6, will assist the student.

Exercises for correction, and all communications respecting the class, to be addressed to—

The Secretary of The Quaver Composition Class, 47, Limerick House, London, N.W.



### First Steps in Musical Composition.—(continued from last Number.)

51. Rules 4 and 5, taken in combination, give

**Rule VI.**—NOT doubling the Root of a triad is better than omitting the Fifth.

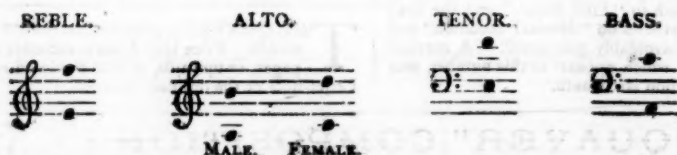
52. Rules 3 to 6 aim at carrying out the principle laid down in paragraph 45: in a general way, and as regards the general characteristics of the sounds, the rules faithfully carry out the principle; but special cases may arise in which they are at variance, and the rules must then be held in abeyance. Therefore, rules 3 to 6, combined, result in

**Rule VII.**—If possible, render every chord in its complete form: if otherwise, double the most important sounds, and omit those which can best be spared.




### DISTRIBUTION INTO PARTS—COMPASS OF VOICES.

53. In harmonizing, the musician has the choice of two, three, four, or any number of parts. To the learner, however, four-part harmony is the most suitable, for the following reasons. In three-part, and still more in two-part harmony, there are certain restrictions which a beginner might find cumbersome: on the other hand, he might experience a difficulty in managing a large number of parts. Four-part harmony forms a convenient medium between the two extremes: it also possesses a further advantage compared with a smaller number of parts, for it affords greater fulness of harmony, and generally permits a four-fold chord to be given in its entirety.

54. In arranging chords into parts, the *compass* of the voices or instruments must be taken into consideration. The four principal divisions into which the human voice naturally ranges itself,—viz., the Soprano or Treble, the Alto, the Tenor, and the Bass—conveniently supply the number of parts required for the purpose of study: for the future, therefore, the musical examples given will usually be harmonized for these four voices, and the student will adopt the same arrangement in working out his exercises. The average useful compass of these voices \* may be stated as follows:—



The *extreme* compass is greater than is stated above; in special cases, much greater. It is always well, however, to avoid taxing over-much the physical powers of the executants, and a moderate medium, between the highest and the lowest sounds, is best adapted for sustained effort: therefore, however effective high-set passages may be, the composer finds it to his interest to keep well within the easy compass of the voices, reserving extremes for special purposes.

When the tenor is written in the treble clef the notes are the same as the treble. The student will observe that this sound  in a female voice corresponds to, and *appears* to be the same as,  although there is *really* the difference of an octave between them:  when the music is written in "short score," as in Fig. 5, 6, &c.

55. In music written in "short score," as Figs. 6, 7, &c., the treble has the uppermost sound in each chord; the bass, the undermost; the alto and tenor, the second highest and second lowest respectively.

56. The different ways in which any two parts can move are termed, *similar motion*, where both parts ascend or descend—*oblique motion*, where one part ascends or descends while another remains stationary—and *contrary motion*, in which one part ascends while another descends, as in Fig. 5.

\* Students who desire information respecting the compass of instruments should consult Hamilton's *Catechism on the Art of Writing for an Orchestra*, published by R. Cocks & Co., London.

Fig. 5.



The term *parallel motion* is sometimes applied to cases in which two parts repeat the same notes,—but, strictly speaking, this is not *motion*.



57. Each of these different kinds of motion has a character and value of its own. Similar motion is smooth and flowing; contrary motion, bold, vigorous, and independent; of oblique motion there are many varieties, but it may be supposed to possess in an intermediate degree the characteristics of both the other kinds.

58. Both contrary and oblique motion have the advantage that breaches of rules 1 and 2 are impossible between two parts which move in either of those ways; and when the bass moves *diatonically* (rises or falls one degree at a time) it is generally better to make the other parts move in the *contrary* direction.

59. If necessary, parts may *cross* each other, a higher part proceeding below a lower; but if any part goes below the bass it becomes, for the time being, the bass (or lowest part), and must be treated accordingly. Parts should not cross unnecessarily.

#### MINOR TRIADS.

60. Although minor triads are less used than major, they form an element in every musical composition, and produce an agreeable variety when intermingled with the latter. The triad of *mi* is used less often than the others, probably because a *major* triad built on the same root (introducing *sol sharp* instead of *sol*) is much used in the minor mode, as explained in a future chapter. The minor triad (*mi-sol-ti*) is, nevertheless, a good and useful chord: Handel uses it frequently.

61. The laws respecting the treatment of minor triads are the same as those already laid down for the major triads, paragraphs 34 to 52. Fig. 6 exemplifies their use.

Fig. 6. (a)

(b) The same chords in different positions.



#### THE IMPERFECT TRIAD.

62. The triad of *ti* is very seldom used as such, for it forms a constituent part of a much more important chord—viz., the *chord of the seventh*, spoken of hereafter. When used, it is treated as a discord, and, in addition to the rules already explained, is subject to the same laws as the *dominant seventh*; the purport of which, so far as this triad is concerned, is, that when *ti* in the bass is succeeded by *do* in the same part, the *re* and the *fa* of the upper parts should be followed by *do* and *mi*, as in Figs. 7 and 8.

Fig. 7.

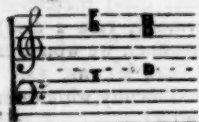


Fig. 8.

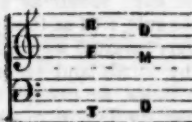


Fig. 9.



63. These examples, however, are in three-part harmony: in four-part harmony, the triad of *F* often necessitates uncouth progressions, as in Fig. 9. Here the ascending consecutive fifths between the bass and tenor are *dumy*, even although they are of different kinds: for this and other reasons the imperfect triad is generally merged in the chord of the seventh, as explained in a future chapter.

## Inversions of the Triad.

64. The *root* of a chord does not necessarily always appear in the *bass*, for we can invert a chord, and employ any other of its sounds for this purpose.

65. As each of the inversions of a chord can (subject to the rules already stated) be combined *ad lib.* with any of its numerous *positions*, this enables us greatly to vary the combinations of every chord. It, in fact, adds to our system of chords a new constituent, formed entirely out of the simple materials we already possess: for the character of a triad is so considerably altered by inversion as to cause it to assume a new name, and to some extent be viewed as a different chord.

66. The effect of an inversion is not so *decided* as that of the original chord, and the latter is always required in order to close definitely a musical sentence: on the other hand, if the composer wishes to keep the ear in suspense, even while the music pauses, one way of effecting his purpose is to employ an *inversion* of a chord.

67. Every triad has two inversions.

68. The first inversion, termed,

### THE CHORD OF THE SIXTH,

consists in placing the *third* of the original triad in the bass: figs. 10, 11, and 12 show, respectively, the first inversions of the triads of *D*, *F*, and *G*, combined with various *positions* of the upper parts.

Fig. 10.



Fig. 11.

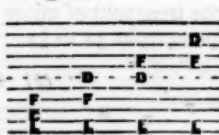


Fig. 12.



69. As the intervals *now* formed with the bass are a third and *sixth*, instead of a third and *fifth*, as formerly, this inversion of any triad is termed a *chord of the third and sixth*; but, as it is used much more frequently than the other inversion, its name is usually abbreviated to a *chord of the sixth*, although the latter also contains a sixth.

70. The name of this inversion was derived, in the first instance, from the figures used to express it in thorough bass, a note with 6 under it (or, simply, 6) was understood to carry this chord: therefore, musicians often abbreviate its name still further, and call it a *three-six chord*.

71. This inversion is a most useful chord, for besides varying the effect of the harmony, it can be employed under circumstances where it is inexpedient to use the corresponding triad in its original form. For instance, when the bass moves diatonically or chromatically, we cannot treat each sound as a *root*, and build thereupon a triad, for we should either have to violate rule 1 (if in four-part harmony, rule 2 also), or else make the parts jump about in a very unusual way. In like manner, we would experience a difficulty when the bass moved by thirds and seconds, as—*D*, *M*, *E*, *F*. But, by interweaving three-six chords with triads, we can get over the difficulty without employing combinations which we have not yet studied, as in figs. 13 and 14.



Fig. 13.

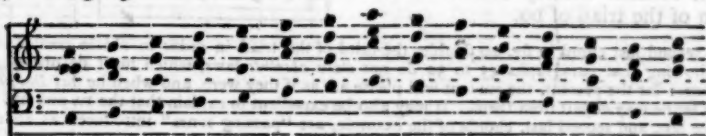


Fig. 14.



72. Diatonic progressions of the bass can also be accompanied by chords of the sixth only, as in fig. 15.

Fig. 15.



73. In the chord of the sixth, the distinction of major and minor is reversed; for the third and sixth formed with the bass are *minor* in the case of a *major* triad, and *vice versa*. This fact alone is sufficient to account for the alteration in the character of an inverted triad, alluded to in paragraph 65.

74. The second inversion of the triad, termed,

#### THE CHORD OF THE FOURTH AND SIXTH,

is formed by placing the *fifth* of the original triad in the bass, as in figs. 16, 17, and 18, which exemplify the second inversions of the triads of DO, FA, and SOL, combined with various positions of the upper parts.

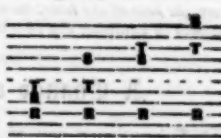
Fig. 16.



Fig. 17.



Fig. 18.



75. The name of the second inversion, like that of the first, has been derived from the intervals which it forms with the bass, and also from the figures (6) used to express it in thorough bass. Similarly, it is often called a *four-six chord*.

As the same remark applies to almost all the chords in music, it will be unnecessary to repeat this statement on the introduction of each new chord to the notice of the student.

76. The chord of the fourth and sixth is used comparatively seldom; in fact, unless for some special purpose, it is seldom used at all except the inversions of the triads of DO, FA, and SOL. When composers employ it, they generally contrive to let it be succeeded by the triad proper to the same bass sound: in this form it occurs very frequently just before the second last chord of a tune, as in fig. 19, *a*, *b*, *c*, and *d*, which show different positions of the same chords:—

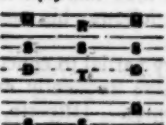
Fig. 19. (a)



(b)



(c)



(d)



In each of these four examples the first chord is the four-six inversion of the triad of DO; the second, the triad proper to the same bass sound—viz., SOL; and the last, the triad of DO: one advantage of this arrangement is that it gives a more elegant bass, for otherwise we should have to make the bass DO, SOL, DO—less graceful for a conclusion.

77. The second inversion is, however, occasionally introduced in a more independent manner, as in fig. 20, from "Godiam la Pace," in Mozart's *Idomenio*. This little portion of the chorus stands out prominently in the original, being both preceded and succeeded by two measures or so of symphony: it consists entirely of the second inversion of the triad of *do*.

Fig. 20.



The second last chord in fig. 20 doubles the third of the triad in order to obtain greater smoothness of parts; showing that paragraphs 45 to 52 do not state *absolute* laws, which must be obeyed under all circumstances: for the present, the student will please act as if they were, and when he *has learned* he will know how far he may depart from them. It may also be expedient to explain that the *fa* and *re*, occurring between the last, and second last, chords of the example, are "passing tones" introduced as an embellishment: the subject is treated of in a subsequent chapter.

### DOUBLING AND OMITTING.

78. The rules already stated (paragraphs 45 to 52) apply also to the inversions of the triad; in fact, certain of these are even more imperative here, as, for instance, rule 4. As the first inversion causes the third of the original triad to appear in the bass—a very prominent part—to double the third will make it very conspicuous.

In works on Harmony it is customary, to state anew the rules previously given as to doubling and omitting, altering the phraseology so as to make the intervals stated reckon from the bass of the tune, instead of from the root of the triad. Thus it is usual to direct as follows:—

(a) Chord of the Sixth.—Double the sixth rather than the third, and omit the octave to the bass.

(b) Chord of the Fourth and Sixth.—Double the fourth rather than the sixth, and omit the octave to the bass in preference to any other sound.

The student will perceive that this is only another way of expressing what rules 3 to 7 already state. The intervals named in rules 3 to 7 are reckoned from the *root* of the triad, but those mentioned in *a* and *b* are counted from the *bass* of the tune: now, in *a* the bass is the *third* of the triad; in *b* it is the *fifth*; and, if the student chooses to compare the two modes of reckoning, he will find they express precisely the same thing.

### A Change of Key.—(Continued from last Number.)

THE soothing power of the music, aided by the "rubbing down" so skilfully administered by a practised hand, having now, in some degree, quelled the rising storm, the chair next requested that master of oratory, Mr. Titlark, to favour the meeting with a speech upon some appropriate subject.

Mr. Titlark was a little man, both short and slender, with a weak voice pitched in a very high key. But, although small corporeally, he was large in other respects: large in his own opinion, and having seen a good deal of what he considered "the world," he was altogether a larger man than the average members of the club. He was also large, conversationally, in quality as well as in quantity; for he delighted in large diction, although, unfortunately for himself, he was not always correct in its application.

Mr. Titlark was one of Mr. Starch's warmest supporters. If, however, the latter was in hopes that the coming oration would endorse his own opening speech, he must have been disappointed: on this occasion, egotism prevailed over Starch-ism, and Mr. Titlark, duly impressed with the idea that the most suitable subject he could select *was* Mr. Titlark, commenced as follows, his small, feminine voice contrasting drolly with his large address.

"Although I am very partial to concord and conviviality, and take an intense delight in these assemblages, I have frequently expressed my great regret that I was unable to participate in the harmonies. Hitherto, members have been indulgent enough to take the will for the deed, but they have exhibited a considerable amount of curiosity why it was I could not execute myself, although I could appreciate the good execution of another man. Not that I would, for one moment, compare my attainments with those of our right worthy president: still, I flatter myself that I do possess some little taste for good harmonies. I think I can't do better, therefore, than relate how I sustained the loss of voice which has incapacitated me for execution; for, at a former period, I had an excellent voice, as all my acquaintance admitted.

When I was a younger man than I am now, by a good many years, I filled the post of commercial traveller to a house in the soap and candle interest, in a large town in Scotland. Very soon after my arrival there, I was directed by the principals of the house to go on a journey to a place in the far North, called the 'Eelands.' The object of my journey was to collect an outstanding debt from an Eeland laird, and to extend the connection of the house in that department of the realm. I had never been there before, but frequently had heard queer accounts of it: consequently, I felt a considerable degree of hesitation in taking a journey, all alone, in such a wild and outlandish region. One didn't know, you know, what queer customers they might fall in with, or what dangerous adventures they might encounter. Why, the very name of the vicinity I had to visit was enough to give one the lock-jaw when you attempted to pronounce it: they spelt it, 'Glen-gallachasneeshlag,' and I've not the least doubt that my repeated efforts to pronounce it gave me a fit of hoarseness which prepared for the total loss of voice I subsequently experienced.

However, duty called, and I must obey: accordingly I started. I need not occupy the time of the company by rehearsing my journey from the commencement, and the great preparations I made for it. I found the way easily enough, thanks to my extended experience on the road; and it was only when I left the stage coach, and the turnpike, that I felt the least difficulty. The senior partner of our house was, sometimes, rather purse-o-money-ous, and wouldn't stand the expense of a conveyance: consequently, I was compelled to tramp the remainder of the way. But I found the 'bore-ingines' remarkably civil and obliging: they think nothing of going a mile or two out of their road, in order to show a stranger the proper rowt. Yet I was sadly inconvenienced through another cause, fiddlelissit, my ignorance of the language they spoke; for they talk a queer sort of gabble—half Welsh, half Irish—which they call 'Garlic.' The Welsh, you know, adopt the leek as their national emblem; and, possibly, the Eelanders talk Garlic for a similar reason. My guide assured me it was a very ancient language, and was what Adam and Eve spoke in the garden of Eden; which, I don't doubt, is another reason why it gets the name of Garlic.

My guide beguiled the time by relating wonderful stories about the Eelanders; and if all he told me was true, some of them were terrible tough customers to deal with. I considered it only prudent to make some cautious enquiries respecting Mr. Shooglety, the Eeland laird who was the cause of my errand. My guide was very uncommunicative on this subject: in fact, he bated his breath to a whisper when Shooglety's name was mentioned, and seemed afraid to express any opinion. This naturally alarmed me; and, being previously rather dubious respecting the propriety of venturing into his territory, my guide's manner confirmed my forebodings. I resolved, however, if called upon to shed my blood in the discharge of my duty to the house I represented, to sell my life considerably above prime cost. Having brought with me a brace of pistols, I took care to display them prominently; and, further, arranged matters so that my guide was always a few paces in advance, feeling more secure against treachery on his part, or danger from a foe concealed in a ham-bush.

After marching thus for a few hours, we neared Shooglety's residence. Considering that it was called a 'Castle,' and had a terrific name of its own, it was not a very large edifice after all, and what there was of it needed cleansing and decorating rather badly. Altogether, it had a vagabondish look about it I didn't much relish. Rather awkward, I thought, if they make me prisoner, and let me spend my days a solitary captive in the keep—a melancholy erection, with only a narrow loop-hole by way of a window, which squinted and scowled in the evening light, until it made me shudder to look at it. But there was nothing for it but to proceed: soul and body couldn't have held together if I had attempted to tramp back the savage miles I had walked that day. Accordingly, my guide led the way over a bridge, and under a great, ugly arch that frowned down upon us like a gibbet, and we found ourselves in front of the brigand's den—for such I began to consider it.

Several of the members now showed signs of impatience, wondering whether this lengthy yarn really had an end. The chair, however, called the unruly members to order, and directed the master of oratory to proceed with his narration, which was most interesting and instructive—especially the remarks on garlic and its cultivation.

*(Continued in our next.)*



## R. A. Smith.

THE anthems of this composer are deservedly popular with Choirs and Choral Societies.

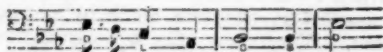
North of the Tweed, his name has been for many years familiar to the musical public; and the publication in "Choral Harmony" of many of his compositions has helped to extend his fame in other parts of the kingdom. Working his way upwards from the loom, as he did, and finally attaining a position of eminence in his profession by means of his own industry and strength of intellect, his career affords a worthy example to every young composer. It shows what can be accomplished by the power of self-help; for R. A. Smith owed little or nothing to music-masters, and everything to his own honest development of the musical capabilities with which he was endowed.

The following short memoir is transcribed from Mitchinson's edition of R. A. Smith's Anthems.

"ROBERT ARCHIBALD SMITH was born on the 16th of November, 1780, in the town of Reading, where his father, who was a Scotsman, had settled as a silk weaver. His mother, who was a native of that district, was respectably connected, and well educated. At a very early age, he gave indications of his peculiar genius. Both parents had a taste for music, and as they chanted the popular songs of their respective countries, the young musician imbibed a passion for those artless and touching melodies, which exhibited itself prominently in his compositions in after life. In the year 1800, the family removed to Paisley, where Smith, a few years afterwards, began to give instructions in his delightful art. In 1807, having been appointed to conduct the music in the Abbey Church, he formed in that venerable edifice, a choir, inferior to none in Scotland. About that time he became intimately acquainted with Tannahill, for many of whose songs he composed or arranged music. It was through one of these ("Jessie the Flower o' Dumblane") that Smith first became known to the world as a musical composer. That beautiful production speedily took its place as the most popular melody of the day, and spread far and wide the fame of the friends, whose names were so happily united. In Paisley, where he married, Smith remained until 1823. He then removed to Edinburgh, under the auspices of Dr. Andrew Thomson, having been appointed to preside over the music in St. George's Church. As a vocalist, he was highly accomplished; and the many compositions, sacred and secular, which he produced, will ever remain lasting monuments of his prolific genius, and unwearied industry. But while he was thus ministering to the gratification of others, his days were embittered by a distressing malady (a bilious complaint) which at length triumphed over a frame that had been debilitated by its incessant attacks. He expired at Edinburgh, on the 3rd of January, 1829, in the forty-ninth year of his age. The character of Smith was amiable, modest, and exemplary."

In last month's music appeared the anthem which the composer himself considered to be his best production. The opinion of a composer respecting his own works is not always reliable: nevertheless, this composition is equal, if not even superior, to any other which R. A. Smith wrote, and the subject has evidently been thoroughly studied. The solo, "I will come into thy house," did not originally form a portion of this anthem, but was subsequently added, at the request of some favourite singer it is supposed. It may be useful to point out that, in

the first measure of page 81, the tenor and bass cross each other; and would-be improvers of R. A. Smith have, therefore, in certain editions, altered the bass thus:—



compass him as with a shield,

If the composer were still in the flesh, he might well exclaim, "Save me from my friends!" for, in trying to rectify what they erroneously consider a blemish, they have quite destroyed the majesty of the bass's ascending passage, and also caused this part to move in slavish thirds with the alto, instead of adopting the bold and independent "contrary motion" assigned to it by the composer.

Other compositions of R. A. Smith will appear in THE QUAVER; and, as the question as to what really constitutes the popular feature in his works is worth notice, we shall take occasion to revert to the subject at a future time.

## TO CORRESPONDENTS.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, &c., should reach us by the 15th of the month.

The name and address of the Sender must accompany all Correspondence.

## MONTHLY NOTES.

A "Musical Bee," under the direction of Messrs. S. L. Cocks and Brinley Richards, took place at the Eyre Arms Assembly Rooms, London, on April 10th. Prizes were won by Miss Cooper and Miss Donaldson (pianoforte playing at sight), Miss Harcourt (writing down the composers' names of a number of melodies, scraps of which were played), Mr. Baker (sight singing), Miss Millie Bennett (oral examination in musical theory), Mr. H. Joyce, and party, (quartet singing at sight). The referees were Messrs. Wingham and Wallworth, of the Royal Academy of Music.

At the Royal Academy of Music, on April 12th and 13th, competitions for the following scholarships took place:—Sterndale Bennett Scholarship, awarded to Mr. Tom Silver; Sir Francis Goldsmid Scholarship, Miss Clara Cooper; Parepa-Ross Scholarship, Miss Clara Samuel; two Professors' Scholarships, Miss Julia Ntze (violin) and Mr. Alfred Harper (double bass).

Handel's *Messiah* was performed by the Sacred Harmonic Society, on April 12th,—conductor, Sir M. Costa; also by the Royal Albert Hall Choral Society, on Good Friday—conductor, Mr. Barnby. On April 28th, the former society gave a performance which comprised Spohr's *Last Judgment*, and Rossini's *Stabat Mater*.

On April 19th, Dr. Samuel Sebastian Wesley, the eminent organist and composer, died at his residence in Palace Yard, Gloucester, aged 66. Dr. Wesley was son of the celebrated composer, Dr. Samuel Wesley, and great-nephew to John Wesley, the founder of Methodism; and was esteemed one of the greatest musicians of the day.

Bach's *Mass in E minor* was produced at St. James's Hall, on April 26th, conducted by Mr. Otto Goldschmidt, and will be repeated on May 8th.

